ASIFA EAST

The International Animated Film Society 1998

A MAY ISSUE

NYC CHAPTER

ANIMATION

ANIMATION FROM CHANNEL 4 IN THE UK

Friday, May 15, 1998

@ 6:30

Go to the School of Visual Arts

209 E.23rd St.

Room #502

A Letter From The President

Linda Simensky

Greetings from the South. It's a beautiful sunny Saturday here in Atlanta, and spring is in full bloom. There is a thick coating of yellow pollen on everything I own. I am hiding out at my office, waiting for it to be fall again. This month marks the changing of the guard once again for the ASIFA-East ANYmator. Naturally, I have been pondering the newsletter and its significance, as I watch Mark Segall step down and Maria Scavullo take over the editor duties. When I first joined ASIFA-East, I thought the newsletter was the most amazing thing. I was 21 at the time, and it was the mid-1980s, and if you were interested in reading about animation, you had your choice of a few books and one issue of FILM COMMENT from 1975 with a few animation articles. A few years later, you'd have that and a few reviews of Roger Rabbit. **So for there to be a monthly source of animation information, it was truly amazing, not to mention useful.** It may be hard to believe, since these days, you can practically open up any magazine from Popular Mechanics to Ladies Home Journal and find articles on animation. But in 1985, to the information-starved, the newsletter was the most informative source, if not sometimes one of the only sources, for animation needs. I have saved every issue since April 1986. And I'll bet a lot of long time members have a lot more than that! There is one confession I must make. In the 12 years I have been in ASIFA, I have done all sorts of ASIFA tasks, including paying the bills, running the festival, even pondering tax issues. But I have never actually worked on the newsletter. Sure, I write a monthly column, but all I do is write it, hit the send button, and ten days later, the newsletter is magically finished. If the entire staff quit, I'd be sending out flyers, that's how little I know about the newsletter's production. I kind of like it that way. Now that animation's been demystified for me, there's got to be a little magic left somewhere. That's where Mark Segall fits in. For the past two and a half years, he's been the magician behind this feat. My limited knowledge of computers is dwarfed even more compared to Mark's. My ability to pull an all-nighter is limited, where Mark seems to be able to pull them at will. (Little known fact: Mark often pulled all-nighters to finish the newsletter. And we all whined about being stuck at the festival jury screenings until 11!) Mark also taught me about sticking to strict deadlines. With editors in the past, I would bargain an extra day or two out of them, or I would just skip my column altogether (as I did for about all of 1994.) But with Mark, I was so afraid of disappointing him by missing the deadline or by forgetting, that I started putting the deadlines in my calendar, and actually following them. Every editor has somehow put a great deal of their own personality into the newsletter. Mark has done a great job with the newsletter, and certainly put enormous effort into every issue. Now that he is stepping aside, there will be a new newsletter with Maria taking over. Maria, welcome to the world of late nights and margin width. I promise to continue keeping up with the deadlines. Promise me you'll have fun, and won't stay up too late. See you next month.

ASIFA EAST

The Internationl Animated Film Society
Northeast /New York Chapter
A Program of the New York Foundation For The Arts

President
linda Simensky
NYC☎ 924-8283

Int'l Exec. Board
David Ehrlich

Treasurer
Toni Tysen

Membership Sec.
David Levy

Newsletter Editor
Maria Scavullo

Asst. Editor
Mark Segall

EXECUTIVE BOARD
Howard Beckerman
Anne Bobrof-Hajal
Tissa David
John Dilworth
Ronen Divon
Don Duga
David Ehrlich
Marcela Erlich
Margret Frey
John Gati
Chris Gelles
Kit Hawkins
Nancy Keegan
Ray Kossarin
Candy Kugel
David Levy
Z. Peter Mitchell
Matt Oldfield
Jennifer Oxley
Anthony Peters
Stephanie Rothenberg
Maria Scavullo
Mark Segall
Micheal Sporn
Toni Tysen
Tom Warburton

June Deadline

May 25

To contribute
(please do)
contact Editor:
Maria Scavullo
(212)280-1744
Dolly4Us@aol.com

Visit our Website at:
www.yrd.com/ASIFA
Ronen Divon Webmaster

❀

For Membership information call David Levy @ (212) 846-5441

For ASIFA International information, call David Ehrlich @ (802) 234-5401

Contact President Linda Simensky: @

Call: (404) 885- 0821
Fax: (404) 885-2456
Write: Linda Simensky
V.P. of Original Animation
The Cartoon Network
1050 Techwood Drive NW
Atlanta, GA 30318

e-mail Linda.simensky@turner.com

MAY SCREENING

NEW VENUE: School of Visual Arts, 209 E. 23rd St., Room#502

At different times through the years, different countries and studios have been the hot spots for animation. Any international festival-goer can tell you one of the current hot spots for animation is the UK.

One reason is certainly that Channel 4 in the UK has one of the most interesting and innovative commitments to animation internationally. Since 1982, when Channel 4 began transmitting, the channel has had a mandate to deliver innovative work to specialized audiences. The channel certainly has a reputation for being bolder and more experimental than the BBC or the independent channels. And Channel 4 even gave animation for adults its own commissioning department.

Clare Kitson who is currently the Channel 4 Commissioning Editor for Animation, has commissioned short films that often could be considered difficult. Nevertheless, these films are often the festival award winners, and while they are usually some of the most experimental, they are also the most interesting and thought-provoking.

The screening will include a selection of recent films chosen by Kitson.
"Pond Life" created by Candy Guard &
"Crapston Villas" created by Sarah Ann Kennedy.

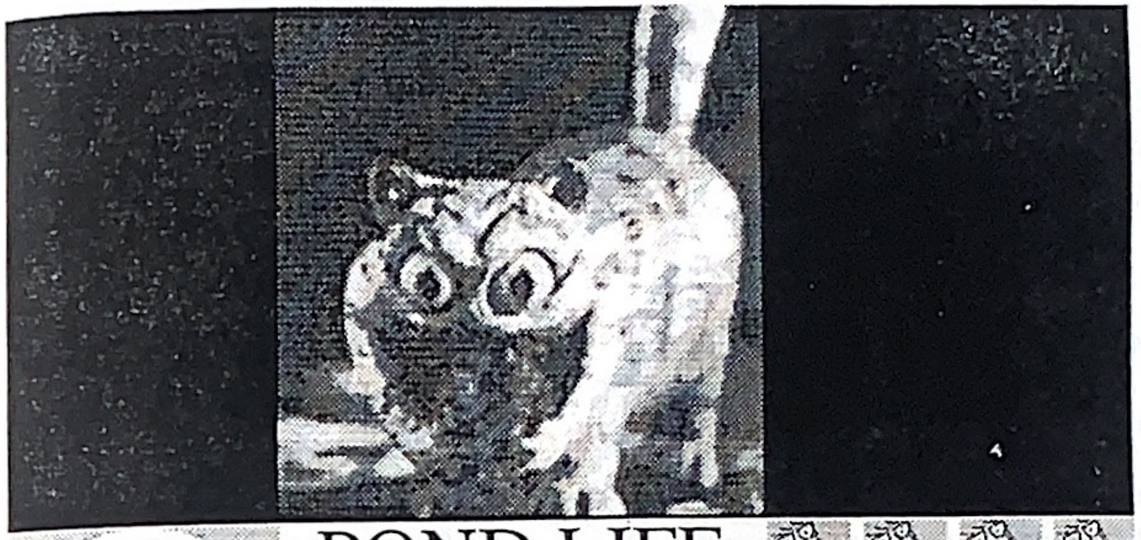
These two series are some of the first adult-themed animated programs created by women and written from a woman's point of view. "Pond Life" is a humorous series about the angst-ridden life of Dolly Pond, and explores issues in a personal way. "Crapston Villas" is a model-animated series about the flat-dwelling inhabitants of a run down Victorian house in a seedy part of London. The screening will feature an episode from each of these series. -Linda Simensky

Crapston Villas

Created by.....SARAH ANN KENNEDY

The over-the-top adult comedy revolving around four flats in a decaying house. Without satirizing any one TV show, it blows all the soap opera cliches out of the water with disgusting tales of crime, debauchery, teenage rebellion and drugs while making fun of actors, yuppies, police, feminists, students, squatters and many other deserving targets.

Synopsis comes from Vigilante Publications website
http://www.vigilante.co.uk/home.html



POND LIFE

A SERIES BY CANDY GUARD

(Excerpts Taken From Channel 4 Program Listings)

Candy Guard has been working on Pond Life since 1992. Developed out of life dream of creator/director Candy Guard. This original sitcom, "Pond Life" follows the life of Dolly Pond and represents the long cherished ambition of writer/director Candy Guard to create a grown-up version of the naughty little girl characters who populate children's comics. Pond Life, is aimed at young women aged 9 to 90!

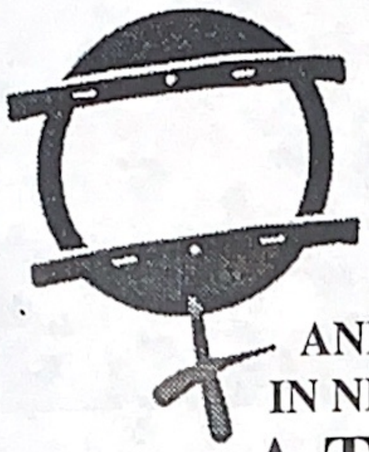
Not that Guard thinks of herself as a feminist. "It's not a word that I use about myself. I'm much more likely to describe myself as a socialist, I get cross about things," she says. "I get especially cross about women's role in the film industry, both as actresses and creators. Taking sex scenes, for instance, in which male directors forever have women bouncing up and down on top of the male actors, presumably so that you see their tits better. Even in Toy Story, which I really enjoyed, I felt the filmmakers could have tried harder. Why did all the toys have to be male?"

Pond Life takes a different route into equally **taboo** subjects as Dolly Pond pours out her neuroses to anyone who will listen. But neither series is afraid of representing women. The moral high ground, once occupied by first-generation feminists, in which all representation was offensive, has given way to feistier generation of women who have more self-esteem and are, therefore, less fearful of their self-image, and less moralistic and judgmental in their attitudes to their own sex.

FLOSSIE Babycharm. In human form. She'd love to be a serious actress like Sharon Stone, but she'll only get cast if someone needs a dizzy chick with a pre-pubescent giggle and the dress sense of Bet Lynch on acid.

ENID The granny from hell that time and taste forgot. Enid is mad, bad and dangerous. Stuck in a time warp circa the second world war, she really is the only person in the world that looks better in a gas mask.

-descriptions from -Fan WEB SITE IN AUSTRALIA



WOMEN IN ANIMATION

CELEBRATE 60 YEARS OF INK AND PAINT IN NEW YORK CITY:

A TRIBUTE TO NEW YORK INK AND PAINT ARTISTS

On Thursday, May 14, 1998
from 7:00 to 9:00pm.
at Animazing Gallery
415 West Broadway
(between Prince and Spring Streets)
on the second floor.

Animazing Gallery and Women In Animation/New York are proud to co-host this celebration of the original method of producing animated films.

The gallery will be exhibiting some of the actual original cels and other artwork made by these artists with some pieces for sale.

Animation Historian Howard Beckerman and Animation Artist Janet Scagnelli will make presentations, and will show a reel of classic animated commercials produced in New York City. Artists who began their careers in New York City's animated film industry will be present to share their memories of the production of hand-made animation.

New York City's animation industry produced such classics as "Betty Boop" and "Popeye," as well as more modern work such as the original "Schoolhouse Rock", "Sesame Street" and MTV's "Moon Man." Many of our favorite animated commercials began on Madison Avenue and were produced in the many studios once scattered throughout the city .

Since the advent of the computer and the flight of hand work to overseas studios in the mid 80's, the skills of inking and painting on "cels" (artwork created on sheets of celluloid), has become almost a lost art form in this country. In New York, hundreds of people got their start in animation in the Ink and Paint Department. Some went on to become the leaders of the industry worldwide.

WOMEN IN ANIMATION / NEW YORK and ANIMAZING GALLERY will celebrate those artists who taught us a lot of what we know, not just in technical skills but in keeping our sense of humor intact through the long hours it took to turn out "the picture". Whether the picture was ten seconds or two hours long, they did the same fine work. These skills are in danger of being lost with this generation, unless we learn to appreciate and pass them down.

Admission to the reception is free of charge, but only by prior arrangement. Please contact us to be put on the guest list. Light refreshments will be served.

If you would like to attend please R.S.V.P.

with Yvette Kaplan

☎

(212) 654-3647

ANIMAZING GALLERY, a leader in the industry, specializes in vintage and contemporary art from all animation studios. They may be reached at: (212)-226-7374.

f you have any art that you would like to display or sell, please mention this when you RSVP to Yvette Kaplan's line. If you cannot deliver the art to ANIMAZING GALLERY yourself, we will make arrangements to pick it up from you during the week of May 10th, so that the Gallery personnel may prepare it for display. The Gallery has graciously offered to mount our art on the walls and in display racks where it will be protected.

If you want to sell art,
the Gallery will provide a Certificate of Authenticity and will process credit card and check payment for us for a small commission of the total price to be agreed upon in advance. Members of WIA/NY will receive a discount of 40% of the total marked price. This Certificate of Authenticity is important to animation art collectors. Today's market has become overrun with "limited editions" of cels which, unlike your work, were never used in production.

If you have an amusing (five-minute) story you would like to tell,
either:
write it down and bring it with you, and one of us will read it aloud.
OR
Give Yvette a call and we will transcribe it aloud

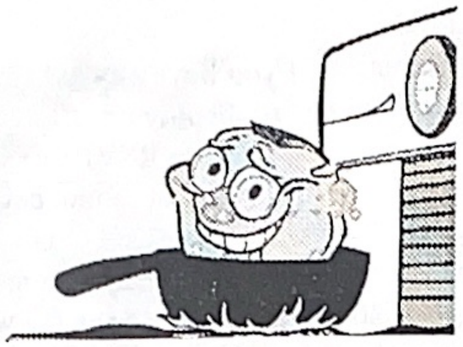
-Janet Benn@earthlink.net

The Byte Stuff

What's Cooking on the Web?

Reflections on the current state of the art (and technology) of animation online.

Mark Segall



George Liquor shows that he can take the heat. Episode 5 of Babysitting the Idiot, currently on display at John Kricfalusi's Spumco site (www.spumco.com).

As those of you who read the tabloids, er, I mean, this publication know, I've placed anymator in the very capable hands of Maria Scavullo. Just because I'm no longer editor, however, doesn't mean I plan to disappear. My current mission, I've decided, is to keep Brian Cirulnick's Byte Stuff column going, while he keeps up with a boom in business over at Vanguard Media.

Time being short, I decided to look at animations on the weband see who was doing worthwhile work. For the past two months I've been on Clay Shirky's web-animation mailing list, receiving e-mails pointing out "The Random Site of the Day". I found them compiled in the file animation_a_day.html at: **www.animatorsball.org.**

A multitude of animation formats are now duking it out for supremacy. It's like the old battle between VHS and Beta, only worse and more confusing. There are java applets, flash, realplayer and gif animations, quicktime and shockwave movies —and probably a few others I've never heard of.

Java applet animations are usually created by programmers, and look it. **~Jodi/demo/** at **www.adaweb.com/** is a good example; a bitmappy, Pac-Man like scene in clashing primary colors that you can mouse over and make scroll this way and that.

GIF (graphic interchange file) animations are the quickest to load and view. They consist of a whole bunch of individual still image files stuffed into a big enchilada-file. Pretty much the straightforward, brute force method of computer animation — the file as flip-book. I consider them the most democratic format — easiest to make, easiest to view, and have made a few myself. I'm pretty sure Matthew Ritchie's **The Hard Way (http://www.adaweb.com/influx/hardway)** -- a scene of rocks flying towards the viewer - is an animated GIF; it loads quickly and plays immediately without your having to tell it to.

Flash, a complete picture-and -audio package from Macromedia, is the trendiest format right now. It's getting strong competition, however, from Realplayer (which was formerly the sound program RealAudio -- now expanded to handle picture as well.) You can't look at a RealPlayer anim with Flash, or vice-versa. So you're forced to download both softwares, plus the Mac-originated QuickTime to handle any of their files (or "movies" as they like to call them). Confused yet?

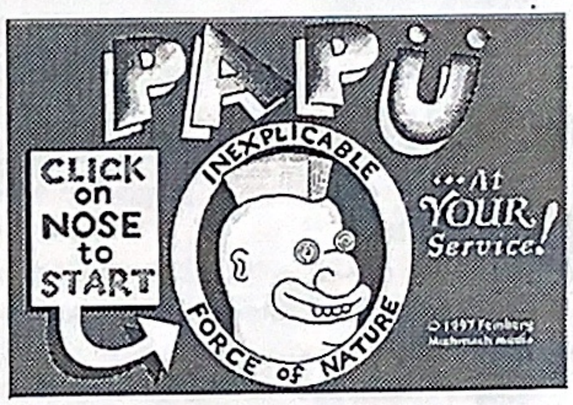
I'm biased towards smaller, simpler files. If something takes more than five minutes to load, I get crazy. The 9 second cycle of 3-d modeled figures in a conga line I found at the Kinetix website (b2unit.kab.com/m/siteskmt/home.html) took over 30 minutes to load. Kinetix created the 3-D dancing baby that appeared at the Golden Globe awards and in a recent episode of Ally McBeal. "Our baby can dance!" they proclaim. Yeah, maybe, but not on **my** computer.

Longest to load: Kinetix 3D conga line.

To see how ASIFA members are animating the web, the best place to look is at the ***Absolut Panushka Site*** **(205.231.87.229/panushka/festival/movies)**. There you'll find takes on the Absolut logo by Faith Hubley , Amy Kravitz and Steve Subotnick. Other internationally renowned animators on the site include Barbel Neubauer, Vibeke Sorenson, Paul Glabicki, Erica Russell and Micheala Pavlatova.

Mikey Klein, who has done so much to improve **www.yrd.com/ASIFA** (our own site), has an animated home page at **http://www.walrus.com/~clap.** One of his animated characters is pictured at right.

A personal favorite of mine is Seth Feinberg's **www.mishmashmedia.com.** Seth had several films in our 1998 jury screenings, including Elvis Highway, one of the few entries I gave all 10s to. My favorite piece of interactive web animation anywhere: making Papu, the big blue giant, throw hammers with buttons that read Papu Stop, Papu Go! Papu Talk! Papu Throw!



My second favorite piece of interactive animation: Fillipe the Monster at Monsters by Kristen. **www.xensei.com/users/kristen/.** A great kids' site. Fillipe can be dragged around by the top of his hat. He "ows" when you click on his eyes and "boos" when you click his mouth. Another java animation allows you to put Fillipe's gloves and hat on "so he doesn't get cold when he skates". More on sites to visit—and to avoid— next month. I've run out of space!

Thanks !!!!!!!!

From: Anne Bobroff-Hajal

As Mark Segall retires from the editorship of ASIFA's ANYmator, I want to thank him for the exceptional job he's done. Each month for the past two years, Mark has devotedly produced an informative, full, varied, and complex newsletter. The last two or three days before an issue was due to be mailed out (at the ASIFA Board meeting), Mark routinely pulled all-nighters to get the issue put together in his computer. He would e-mail and fax articles to me for editing, and run problems by me.

When Mark finished an issue, he biked or roller-bladed it to Kinko's at around 7 am, then went off to work (sometimes to sleep). He often picked up the printed ANYmator and roller bladed it to the BuzzCo studio, arriving sweat-drenched at the last minute!

Mark took on the ANYmator editorship partly because he loves newsletters and believes in the importance of creating community among animators. "I still remember one of the things that [former ANYmator editor] Margaret Frey said to me," recalled Mark, "that the ASIFA newletter was always very important to her when she lived in Rhode Island, before she moved to NY. She wasn't able to get into NY for most screenings, so the newsletter was her only tie to ASIFA. Its descriptions of ASIFA screenings were the next best thing to being there."

The same holds true, Mark noted, when NY animators are forced to work long hours and can't come to screenings. "If some one provides a good and full account of an event, it can help people feel as if they were there."

Mark enjoys writing and has a talent for capturing in a few words what makes a particular film maker's work special. "The brief description is an art form, sort of like Haiku. In one sentence, you express spirit of an animated film, summarize its plot, be fair, convey what struck you as unique about it, what delighted you or might delight some one else." In short, Mark has enjoyed meeting the challenge of using limited space. "I've come to have a lot of respect for the power of descriptive writing."

Mark attributes his feeling for the written word to the fact that his father was a typesetter, and his next door neighbor, Joe Greene, a book editor and writer. Joe became Mark's role model when he began to publish almanacs and other shoe string enterprises from his house. Through him, Mark saw the art in a simple publication like an almanac or a newsletter.

Mark was sensitized to the needs of filmmakers when he entered his own 10-second piece of animation in the 1997 ASIFA festival. In the film, an aloof, toupee-topped man sits on the subway next to a grumpy woman with a beehive hairdo. The two people don't interact, but their hair does. Mark says that his experience showing his film publicly immediately made him "more thoughtful, considerate and polite" towards other filmmakers.

Mark started drawing at the age of 4, when his father was taking a drawing course at the Y. He also began animating as a kid. In one of his films, an Incredible Mucous Monster wrecked a subway station. Then the monster hand of his Mommy picked him up and gently put him to bed.

Mark studied animation at SVA with Howard Beckerman and Gil Miret, who, Mark says, looked just like the woodcarver in Pinocchio. Mark says he always felt he was actually studying animation with Giapetto. At SVA, Mark won awards for his copywriting for nationally-broadcast public service ads promoting employment of the handicapped. Mark later wrote a book with his wife Margaret Tobin Segall, titled How to Make Love to your Money.

Why is Mark always on roller blades?

The reason, says Mark, is that he has always been determined to stay in shape for Wisconsin's Birkebeiner cross-country ski race. He roller blades everywhere, it's easier and faster to get around Manhattan roller blading than most any other way. With blades, says Mark, "you have the freedom of the city. The only problem is that sometimes when you arrive, you don't look as you ought!"

Mark participates every year in the Birkebeiner cross-country ski race, which is 52 kilometers long. This is the distance Norweigian skiiers went to save the king of Norway 1000 years ago. In the original Norwegian Race, you had to carry the weight of the baby prince on your back to save Norway from invaders. People come from all over the Nordic world and the US to be in the competitive and challenging race. He has also enjoyed the challenge of the ANYmator, and has done a terrific job of helping to build community among NYC animators.Mark, good luck traveling your next long distance, whatever it may be!

-(TOON BY TONI TYSEN)

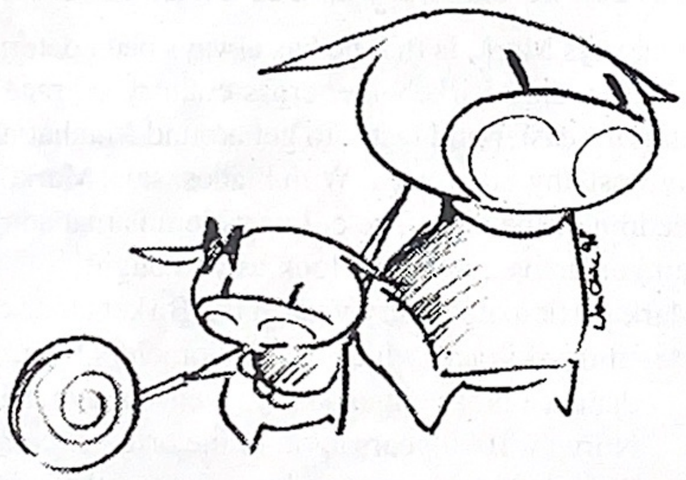
WAN CHIU

GRADUATE STUDENT
RIT COMPUTER ANIMATION

In the student film category he won not only our hearts but

first prize at the ASIFA film festival.

His film "Lollipop" sent our smiles into motion and gave us permanent dimples. Those who saw the film were charmed I'm sure. For those of you who were absent I want a note from your mom.



Back in 1990 Wan began pursuing a computer science degree. But eventually decided this "**definitely**" was not his occupational destiny. He rerouted his career about two years ago upon learning of the MFA computer animation program at RIT. He applied, was accepted and before he knew it he had begun animating. His first animation, "Milk" features a baby cow that discovers the fridge has no milk and decides to go suckle from momma cow instead. He was'nt too proud of "Milk." "Milk was buried right after the departmental screening". After completing his first film Wan found himself in a bit of a rut. He slumped over, swung his hands by his sides and went to visit his friend Eliza Luk. Eliza's pep talk turned into a writing session and together they began developing the storyboard for Lollipop. Soon after Wan went into production.

Working under the guidance of his RIT advisor Skip Battaglia, "Lollipop" was developed as an Independent Study Project. "This time, instead of drawing on the computer directly, as I did in "Milk", I went to back to the good old pencil and paper. The earlier scenes I made , such as the one that show baby struggling to climb up the bed, feature undecisive lines drawn with 2B pencil. Later on as my confidence increased I switched to an Eberhard faber DESIGN Ebony pencil and since then the drawing speed went up 10 fold."

After the drawings were completed they were scanned into the computer, colored with Photoshop, and assembled using Director.Through his experiences with animation software, he offers a brief critique, "Director is a horrible program for animation and should be avoided. If I could afford it I would have used Animation Stand ($5000+), Animo ($10000+) or ToonZ ($10000+) instead." The editing for his film was done using the Avid Mediacomposer, which allowed him "to loop, trim and expand the edit on the fly. I love that machine."

After the personal and public success of "Lollipop" he went to work on the production of his Thesis Animation, with SGI workstation using Alias/Wavefront software. In making a 3D animation he is battling with technology to create the look he wants, "computers are designed to copying realism and, mistakes are easy to spot when there is anything in the movie that is unrealistic." Objects appear to be, "too bright, dark, fast or, slow." Portraying ideas in this dimension is tricky, "Actors float instead of walk. Hands go through bodies. A finger doesn't bend. There is no slow in, no slow out. Everything moves like robots." In his current project Wan is attempting to create a flat surrealistic world, and the software just dosen't understand!, he says it's "like attempting to copy a Monet with a chisel and a hammer." So recently he decided to change his plan, "instead of making a cel animation with 3D software I am now making a mimic of a stop motion movie. Hopefully by doing so I can work with, instead of fighting with, the technology. Twenty more shots to go. *sigh* "

His ideas are often inspired by toddlers books," The length, structure, concise dialog and graphical storytelling of a children book is perfect for adapting into short animation." "My favorites are the ones that drag me into an imaginative ride through the protagonist's P.O.V and provide me with a spectacular payoff at the end. Like the excellent work of David Wiesner or Dr.Suess. I am particularly interested in researching the connection between a child's unexplainable desires and the social value imposed upon by his/her peers and by the society itself. This particular conflict provides me with great joy during the developments of my stories. In "Stuff" the working title of my thesis project, the protagonist is a little girl who was always one step behind her peers in the never ending search for the newest toy. If only I can find a good ending for this one..."

see you next year Wan.....Maria Scavullo

RESOURCES.....

Shequential Images

Edited By Ursula O'Steen & Samantha Berger
Featuring Work By: Rebecca Anaya, Isabella Bannerman,Dame Darcy, and Lance Tooks
FOR COPIES SEND $4.00 to:
PURE FRICTION-P.O. BOX 1545
MADISON SQUARE STATION ,NYC 10159-1545

MARK YOUR CALENDAR
Sat., May 9th at around 9:45 pm.
on Nickelodeon
don't miss
"Short Films By Short People: The Great Switcheroo"

"Short Films By Short People" is an ongoing project of Nickelodeon's Creative Lab, where a kid comes up with an idea for a film, his or her class develops it into a story, and a studio produces it into a film.
visit their web-site:
www.quality-schnallity.com.
They've got a free T-shirt, a video collection for sale, a valuable coupon, and a web preview of 'The Great Switcheroo'...Short Films By Short People"

WOMEN IN ANIMATION NEW YORK

(founded in 1994)
is an organization helping women and men to network in the animation industry through personal contact and monthly events. Membership in WIA/NY is open to all interested people. For more information **write to** 41 Union Square West, #922 New York, NY 10003,
☎ 212-645-7785.

Character Screen Test Competition
Mtv Animation wants
funny and unique animated characters.
Send a sketch of your character along with an audio tape of your characters voice
Sacrifice it on the altar of Mtv

First Prize $2,000
Second Prize $1,500
Third Prize $1,000

To request entry information, please send your mailing address to:
Julie Kellman
MTV Animation
Coordinator of Studio Development
attn:
Character Screen Test Comptition
e-mail kellmanj@mtvn37.viacom.com
or
fax 212/654-4701

The contest commences on May 1, 1998, the Deadline is August 30th, 1998. This competition is open to all legal citizans of the United States.

Blues Clues is seeking
talented digital artists, animators

Animators should have traditional animation experience in any technique, with a concentration on good poses, timing and acting. Experience with Macintosh computers is necessary and knowledge of Adobe Aftereffects and Photoshop is a definite plus. If interested, send character animation reels and resumes. Reels should highlight your timing and acting skills if possible, include a variety of animation styles.

Also seeking **Digital designers/artists**. Mastery of Photoshop a must: knowledge of AfterEffects a definite plus. Experience with animation and layout preferred, however we are also seeking artists in print and other media. Applicants should be comfortable working with scanners and digital cameras. Looking for a simple, organic, cutout aesthetic with a preschool feel. Please send resumes and portfolios in format appropriate to medium.

Also seeking prop sculptors.

Resumes/reels should be sent to:Brian Winkowski
Blues Clues1515 Broadway46th Floor
New York, NY 10036
Phone (212)846-5460
Fax (212)846-1776

WANTED

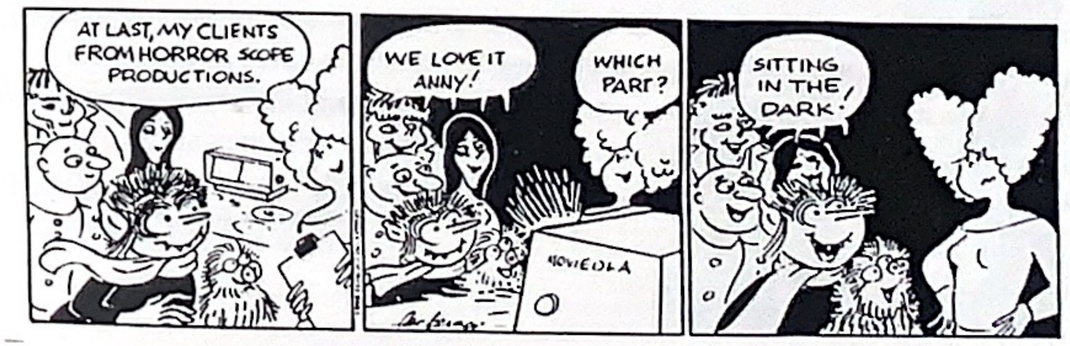
Summer **CAMP COUNSELOR** to **teach ANIMATION** to kids at prestigious sports camp in Maine.
Program runs for eight weeks (June 21- August 21) and is a highly visible one, having produced over twenty station i.d.'s and short films for Nickelodeon, with the possibility of a "real life" assignment this summer.

Candidate should have the ability to create ideas for films, to animate with mixed media (from cut-outs to junk food) and to enjoy making movies with kids in an incredibly beautiful setting.

Please contact Howie Hoffman at (212)362-8872, or e-mail to Hhoff6@aol.com.

For more information,www.Camp Andro.com

ANY mator by Howard Beckerman To Be Continued.....



Get Your Pen Handy

Dear Representative (last name),

Regarding the upcoming Congressional Bill HR 2589 -- The Copyright Term Extension Act -- I would urge you to vote against extending U.S. copyright protection another 20 years beyond the current limit of 75 years. It is already long overdue that these copyrighted works (especially copyrighted movies) became accessible to the public. The intent of the original copyright law was to benefit the public as well as the creators of a copyrighted work, not to guarantee an unending exclusive monopoly to large Hollywood corporations run by people who had nothing to do with the creation of these copyrighted works.

Mickey's poster boy for a longer copyright term

'Steamboat Willie' near public domain

By David Robb

Copyrights on Walt Disney's earliest cartoons have begun to expire, and barring an act of Congress, the unthinkable will happen in just five years — the copyright will lapse on the first Mickey Mouse cartoon, sending it into the public domain.

Copyrights on several of Disney's earliest, pre-Mickey Mouse cartoons — films such as "Puss 'n Boots," "Alice's Wonderland" and "Cinderella" — expired last year or will expire this year, 75 years after they were first copyrighted.

A frame from "Steamboat Willie"

The 1928 copyright on "Steamboat Willie," the first Mickey Mouse cartoon, will lapse in 2003.

See MICKEY MOUSE on page 25

(Hollywood Reporter)

The fact is, today's Hollywood corporations, almost without exception, are refusing to allow the public to have any access whatsoever to most of the early copyrighted films of the silent and early sound eras, and are allowing all prints and original negatives of most of those films to completely disintegrate through willful negligence. These films are part of the public's shared cultural heritage, and the public has more than paid for the production of these films at movie theater box offices. The public deserves to have access to these films, admittedly for a price, even if only in a home video format.

A modest additional profit could be made by marketing these films into home video, and while the large corporations do not want to be bothered, smaller companies run by film fans are willing to release these films at their own expense, and pay proper royalties to the Hollywood corporations. Yet the corporations consistently take a dog-in-the-manger attitude, refusing to allow even that. The Hollywood corporations only want to think about current films, which are more likely to generate tens of millions of dollars in profits. Regarding the older films, the corporations' attitude is, "The public be damned."

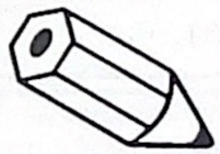
If you doubt this last statement, then consider requiring, as a condition of copyright extension, that all copyrighted films must have good quality copies available for sale into home video, and see how loudly the corporations and their highly-paid lobbyists protest. Yet this would cost the corporations nothing if they simply allowed someone else, the film fan/entrepreneurs, for example -- to do this.

cont. next page

Consider that already more than 50% of all copyrighted films, including many Academy Award winners, no longer exist at all due to the above-mentioned practices of the current Hollywood corporations who still own the copyrights. (The American Film Institute in Los Angeles will verify that fact.) This situation will only get worse if U.S. copyrights are extended for another 20 years with no requirements of public access made as a condition of copyright renewal.

Sincerely,

(your name)
(address)



"The Off-Beats"
"Suave-O-Matic"
was animated by none other than , **Karen Villarreal**
sorry for misprint in last issue (not to suave of us)

Susan Brand
Vice President of
Women in Animation
CONGRATULATIONS !!!!
on your **brand** new baby

Llyn Foulkes, painter self portrait at left entitled,
But I Thought Art Was Special 1 (Mickey & Me)
Depicts Mickey Mouse eating his way out of his brain.

Festivals

KHOU CHANNEL 11
a CBS affiliate in Houston, TX
is now accepting submissions for an upcoming variety program
Call: (713)268-1631 for info.

Hardacre Film Festival
Tipton Iowa (awards given)
Deadline July, 15
Call (319) 886-2080 for info.

L.A. International Short Film Festival
Deadline: July 1
Call : (213)427-8016
website : www.lashortsfest.com

Chicago Underground Film Festival
Deadline May 15
call (773) 866-8660
fax (773) 342-7192
e-mail infor@cuff.org
website: www.cuff.org

Drambuie Edinburgh International Film Festival, Scotland
Deadline 5/21/98
call : 44-31-228-4051
Fax : 44-31-229-5501

New York International Independent Film And Video Festival
Call (212)613-8488
for applications

New York Exposition of Short Film and Video
Entry deadline July 1,1998
For entry form and guidelines:
New York Expo
532 La Guardia Place, Ste.330
New York,NY 10012
call (212) 505-7742
e-mail: nyexpo@aol.com
website: www.trd.com/nyexpo

Sinking Creek Film Festival
May 31 deadline
call :(615)322- 4234
fax : (615)322-2471

University of Texas
New Media Festival
shorts wanted/ any medium
Deadline July 15
For info & entry forms:
phone : (512)471-6657
fax : (512) 471-4077
e-mail : kyleh@mail.utexas.edu
write : CINEMATEXAS
University of Texas
Dept. of Radio-TV-Film, CMA 6.118
Austin, TX 78712

Festivities

ason MDonald ....lips
drian Urquidez.....smirk

Debra Solomon #1

avid Wachtenheim & Jose Velasquez

BUZZCO. PALS

John Canemaker& Howard Beckerman

Nouri Zander & Sheng Huang
Toast with wine in plastic cups

Hello.....Peter Mitchell in front
Frank Gresham back

Michael Sporn Animation, Inc.
632 Broadway NYC NY 10012

NEW YORK NY
MAY
USA 32